

Section 14

The artist as a reporter/storyteller

Guiding Faculty

Albert Dorne, Founder
[1904-1965]

Norman Rockwell
Al Parker
Ben Stahl
Stevan Dohanos
Jon Whitcomb
Robert Fawcett
Peter Helck
Austin Briggs
Harold Von Schmidt
George Givelli
Fred Ludekens
Bernard Fuchs
Bob Peak
Tom Allen
Lorraine Fox
Franklin McMahon

Ben Shahn
Doris Lee
Dong Kingman
Arnold Blanch
Adolf Dehn
Fletcher Martin
Will Barnet
Syd Solomon
Julian Levi
Joseph Hirsch

Milton Caniff
Al Capp
Dick Cavalli
Whitney Darrow, Jr.
Rube Goldberg
Harry Haenigsen
Willard Mullin
Virgil Partch
Barney Tobey



The Prado Museum, Madrid

Close focus

What's the difference between a painting that simply *is*, and one that tells a story? In the larger sense, all pictures tell stories. But in this section, we'll examine pictures whose primary function is storytelling. Some are realistic reports; some are more abstract expressions of an artist's feelings about his involvement with events.

Let's begin by studying this magnificent painting by Velázquez. At first glance, it might be interpreted as the meeting of two old friends on a battlefield: the courteous, dignified manner of the leaders suggests anything but enmity. As you look longer, though, you realize that the lances of one group are upright; the heads of the men holding them are high. The other men (on the left) are shown with heads and lances bowed. You wonder—what *is* happening? Are fresh troops arriving to replace weary allies?

Focus on the object Velázquez features in his composition, and the story becomes clear. We've put the sword under a magnifying glass to indicate that this is the most *meaningful detail*. The symbol—of victory and defeat—is being handed over to Spinola, the Spanish conqueror of the Dutch forces. And that is the story the artist is telling in *The Surrender of Breda*.

Because of Velázquez's perception and imagination, we can feel what it was like that day in the Dutch town, centuries ago. We have always needed the artist's personal insight to report on, interpret, sometimes even change the world.

Some of our reports in art were made by artists who were

on the scene when things were happening. Others were made by people whose intense interest in an event inspired them to create their version of it in pictures. Edward Hicks painted William Penn's treaty with the Indians long after the fact. Emanuel Leutze painted *Washington Crossing the Delaware* in 1851. John Steuart Curry wasn't born when John Brown tried to seize an arsenal at Harper's Ferry to get arms for a slave uprising. But the artist had strong feelings about the great abolitionist and his cause. Thus, Curry's impressive painting of John Brown stands as a record of the *spirit* of the times at the onset of the Civil War.

Men like El Greco, Goya, Daumier, Hogarth, Lautrec, Breughel, William Blake, and others have left us their remembrance of times long past. We have paintings of our American colonial days; John Singleton Copley, Paul Revere, John Trumbull, Benjamin West are only a few of the artists who left us a report on our beginnings as a nation.

Samuel F. B. Morse, besides inventing the telegraph, painted many scenes of life in America in the nineteenth century. Winslow Homer and John Richards were artists who reported on the Civil War.

Today the artist is still busy searching out and portraying happiness and grief, troubles and triumphs. He comments on big social problems and on smaller (but no less significant) happenings. Now that you've come this far, you've developed skills that will help you report on and tell stories of your world, your interests.



Significance

Above are illustrated two extremes in storytelling. The ink blot is an accident; it has no meaning except what the viewer reads *into* it. You may find one thing in it—to others, it will represent entirely different things.

But a traffic sign is definite, unmistakable. It gives everyone one meaning only. It's not subject to interpretation, or it had better not be!

In the visual arts—as in music, drama, and literature—you find a range of expression running from the enigmatic ink blot to the direct traffic sign. Jackson Pollock's paintings are circuitous, baffling. Andrew Wyeth, on the other hand, paints in the most representational fashion, even though there is a quality of mystery in his works.

Remember that the blank canvas is your world. When you report on it, you may be as straightforward and factual as you please. Or you may make your artwork mystical, metaphoric, allegorical—the kind that demands more effort from your audience.

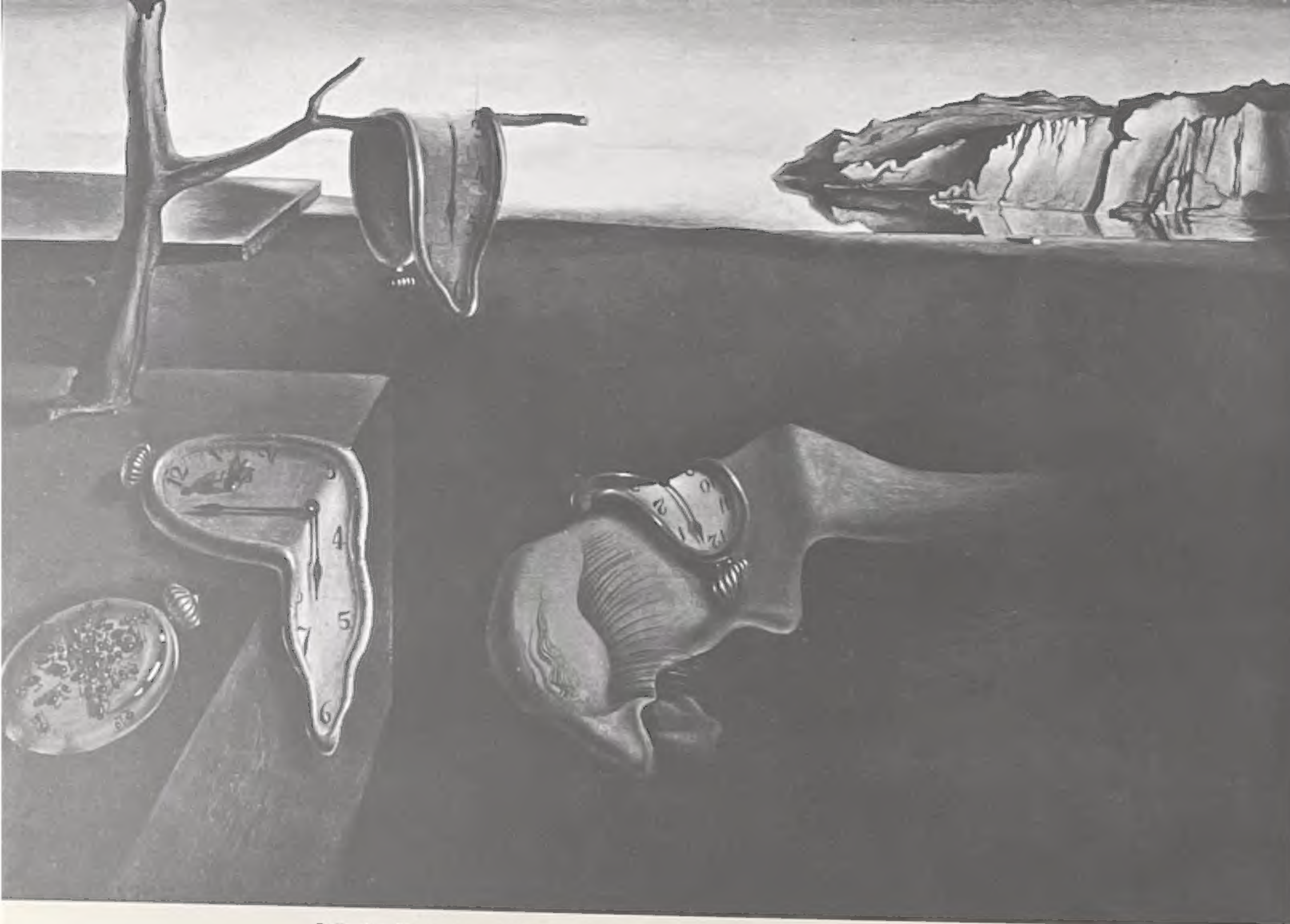
The drawing by Faculty member Franklin McMahon, like most works of art, lies somewhere between the ink blot and the road sign.

It's obvious that the scene is France; it's equally clear that the man and woman in the picture are together. But the artist has implied more than he has stated. Notice that the arms of the couple are transparent, symbolizing that they are one. Even without a written text, the artist's story begins to unfold.

Although the presentation is "real," we can bring to it our own interpretation, based on what we know and understand of life. Here, we may assume, are two American travelers. They are middle-aged; probably their children are grown, their home is paid for. They have been saving for and planning a trip to France all their married days. At last, the dream is a reality. Though their backs are turned toward us, we are able to see all this in the picture because of the way McMahon has drawn it.



Illustration by Franklin McMahon
Courtesy of the artist



Collection The Museum of Modern Art, New York

Salvador Dalí is another artist whose paintings demand insight, experience, and interpretation from their audience. *The Persistence of Memory* (left) is one of his most famous works. Most people believe it says the past can become the present, at least in our reveries. But what does the picture say to you? And how would you paint the idea of memory?

Collection The Museum of Modern Art, New York
Acquired through the Lillie P. Bliss Bequest



Van Gogh's *The Starry Night* is composed of easily recognized "things"—still, his shocking whorls of gold are not real drawings of real stars. What the artist is telling us is how he *felt* about stars and night and trees and hills. Van Gogh, a most sensitive man, was overwhelmed by emotions he could express in his paintings only with bolts of color, violent gestures. This great picture is a mixture of menace and glory.

Mystery

I Have a Thing to Tell You, the title of a short novel by Thomas Wolfe, could be applied to the works of all creative people in all fields—music, drama, literature, and the visual arts—because artists don't talk to themselves! Miró and Rembrandt both have things to tell us. But Miró's paintings, like many others, require time and thought to understand: they're closer to the ink blot than to the stop sign.

Collection The Museum of Modern Art, New York. Purchase



Here's another indirect report, *Little-Known Bird of the Inner Eye*, by Morris Graves. All his paintings contain personal symbols and even contradictions. The artist says he wants the beholder to "explain himself to himself and to relate himself to the harmony of the universe."

Clarity

On this page are paintings that can be understood and appreciated instantly; they're closer to the traffic sign than to the ink blot. But while each work is representational, each is also an intensely personal comment; no two artists will see a scene in quite the same way. You and an artist friend go out and paint the same landscape, then compare results. You'll find your versions amazingly different!



At top is a pastoral scene by Doris Lee. "A picture is its own world," says Miss Lee. The world she gives us here is a story of peace, tranquillity, the quiet joys of a day in the country.

The café scene below is by Toulouse-Lautrec. He emphasizes the litherness and muscular development of a dancer's body through a delicate, precise use of line. Look at the telling details in this picture: the chicken on the table, the gaslight fixture, the sign on the window. Lautrec makes an indirect statement here, too. He implies that all the people are fascinated by the genius of the entertainer, by showing them as absolutely motionless. Even the waiter has paused in his work to stand and watch *Chocolat*.



Chocolat Dancing at the Bar Achille
Musée Toulouse-Lautrec, Albi, France

Photograph by Stuart Harris



Photograph by Stuart Harris



Photograph courtesy Cyr Agency



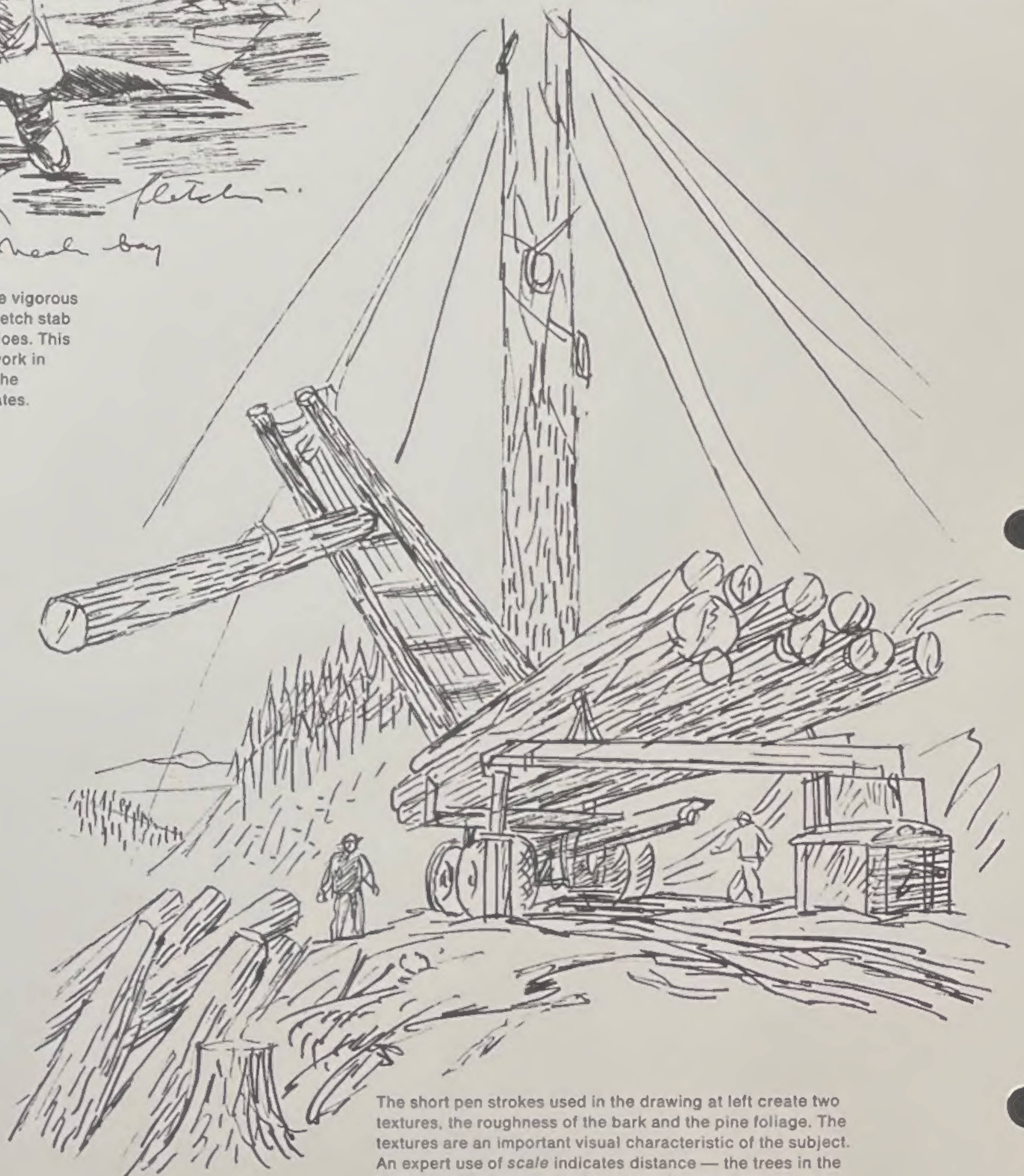
Above are photographs of three scenes you're probably familiar with. Use them as a starting point; let them remind you of your feelings about the music of a big band, a basketball game, and a dance. Then draw a few sketches based on each idea suggested. Express your inner, private thoughts or be completely realistic—the project is all yours.

A road in Alamos, Mexico. Fletcher Martin describes a typical scene — two women stopping to chat as they meet in town. Simple, sharp lines tell us the age of the women. The triangular form of their draperies contrasts with the rectangular shapes of the buildings. The overall effect is of strong sun, whiteness.

All pictures on these two pages courtesy of the artist



Fish grader - Neah Bay
Slashing pen strokes emphasize vigorous action here! The lines in this sketch stab and swing, just as the subject does. This is a picture of a fish grader at work in Neah Bay, the farthest town in the northwest part of the United States.



The short pen strokes used in the drawing at left create two textures, the roughness of the bark and the pine foliage. The textures are an important visual characteristic of the subject. An expert use of scale indicates distance — the trees in the background are made small to show they are far away and to dramatize the height of the tree being topped by the tiny figure of the rigger. In the loading operation above, the bark texture helps to visually separate the logs from the loading unit. Both this picture and the one of the fish grader are studies for paintings the artist made for Abbott Laboratories.





Another scene in Alamos. The heavier lines and shading are confined to the foreground and middle ground. The hot overhead sun is emphasized by the small shadows cast by the burros.

A visible diary

"They gave me a camera that I never took out of my luggage," says Faculty member Fletcher Martin in discussing one of his assignments. "Instead of *taking* pictures, I *made* them. I sketched constantly—tried to capture all I would need for a permanent record. This is an excellent way of working. Even if I lost a particular sketch, my eye and my mind and my hand would still remember the scene—I could still paint it."

Whenever you go on a trip, take photos, if you want to. But bring your sketch pad and pencils and rely more on them! Don't make elaborate drawings; outline roughly the chief features and telling details of a scene. This process will inscribe places and people more permanently in your memory than the act of pressing a camera button.

When you get home, study your "diary." You'll find you can recall not only what your eyes saw but how a special place felt: sights, sounds, even smells will come back to you. They will be there, waiting to be transformed into finished art.

Martin went almost everywhere the Allied armies were fighting during World War II. Here he shows us two Arab women with a boy on a street in Tunis, North Africa. The women's robes hide them almost completely. All we see of their faces are their eyes, in contrast with the straightforward, open expression of the boy.



Arab women with boy - Tunis
Fletcher Martin

This drawing, made while an air raid was going on in Caen, France, during World War II, conveys the artist's sympathy for a fleeing father and daughter. All the details needed to make us feel the presence of danger are here: the swift circles in the man's big bundle tell of the haste with which he gathered up necessities, but he gave the little girl time to salvage her doll. Concentrating on these two human beings, we are made aware of what happens to innocent victims of war.



An American GI sits by a machine gun commanding the roads near St. Lô, one-quarter of a mile from the battlefield. The machine gunner and the little girls are drawn with a gentle pencil line, to imply the friendly feeling, and humanity, of the subjects and the scene. We are being told a story of how closely European civilians and soldiers were involved during the second great war.



Illustration from *Home & Highway*, Franklin McMahon
Courtesy Allstate Insurance Co



At left is St. Lambert, the easternmost lock, where ocean liners from all over the world begin their journeys inland. McMahon made his sketches for the painting from a spot that gives an interesting view and dramatizes the size of the project. We've enlarged one of the buildings (above) to illustrate the artist's precise handling of forms. In effect, he's painted the profile of an entire city, as seen from St. Lambert. Because of this painting, we are there, gazing across the river at Montreal.

Putting the lockmaster at lower Beauharnois lock in the foreground, McMahon tells us many things about the man. The composition emphasizes the power, authority, and strength a man with Antonio Rosseau's responsibilities must have.

The Lock Master, Franklin McMahon
Courtesy Allstate Insurance Co

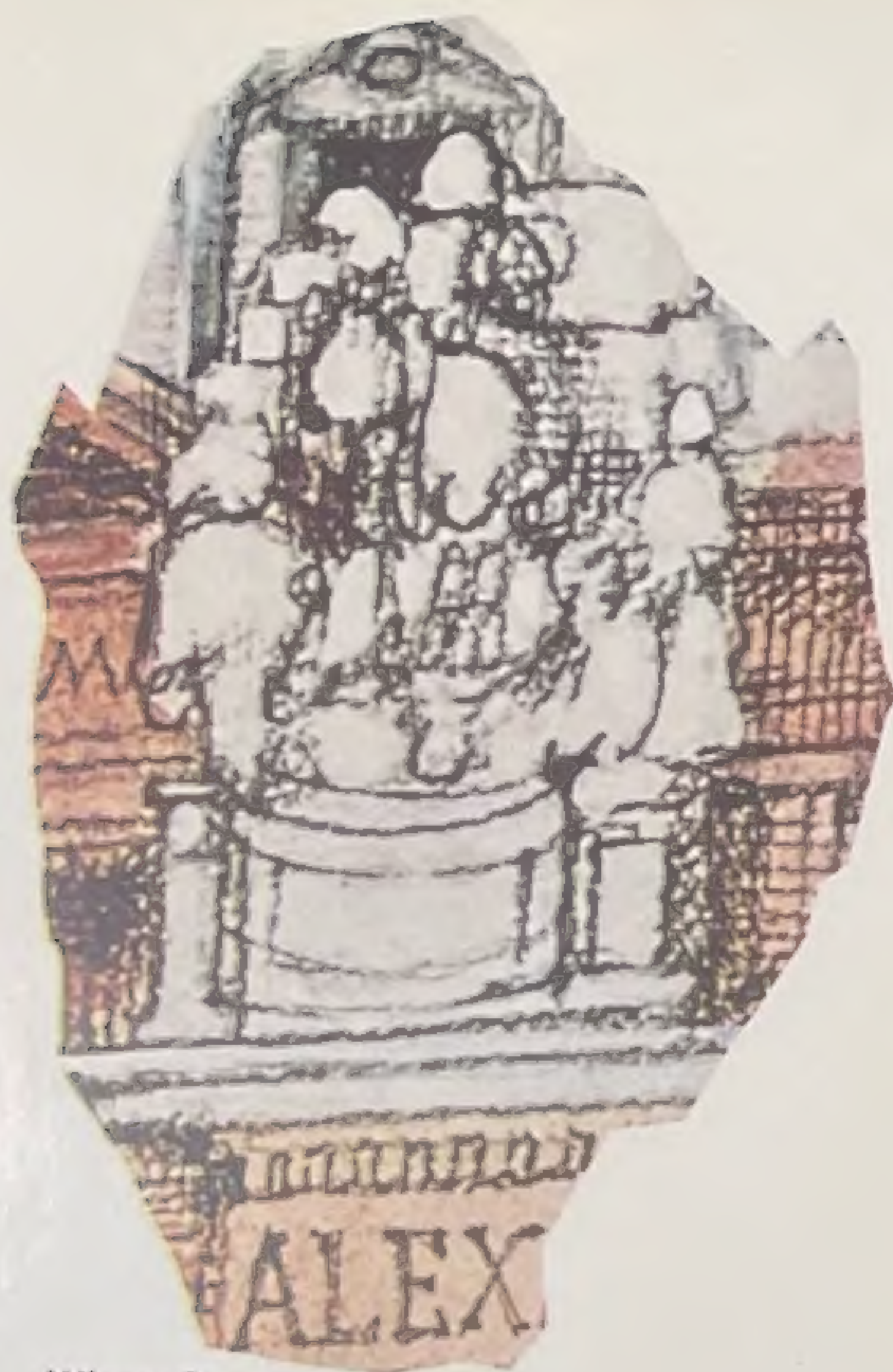


"The world is your studio,"

says Franklin McMahon

And he proves it. These pages show the artist's impressions of two epochal projects, in two separate parts of our globe.

On this page, McMahon makes use of his gift for including revealing details to record a scene on the St. Lawrence Seaway. When this series of locks and canals was opened in 1959, it was the realization of a four-hundred-year-old dream. A joint effort of the United States and Canada, the passage connects the Atlantic Ocean and the Great Lakes. The inland waterway has created jobs, increased commerce, and given an exciting new dimension to modern life.



Where?

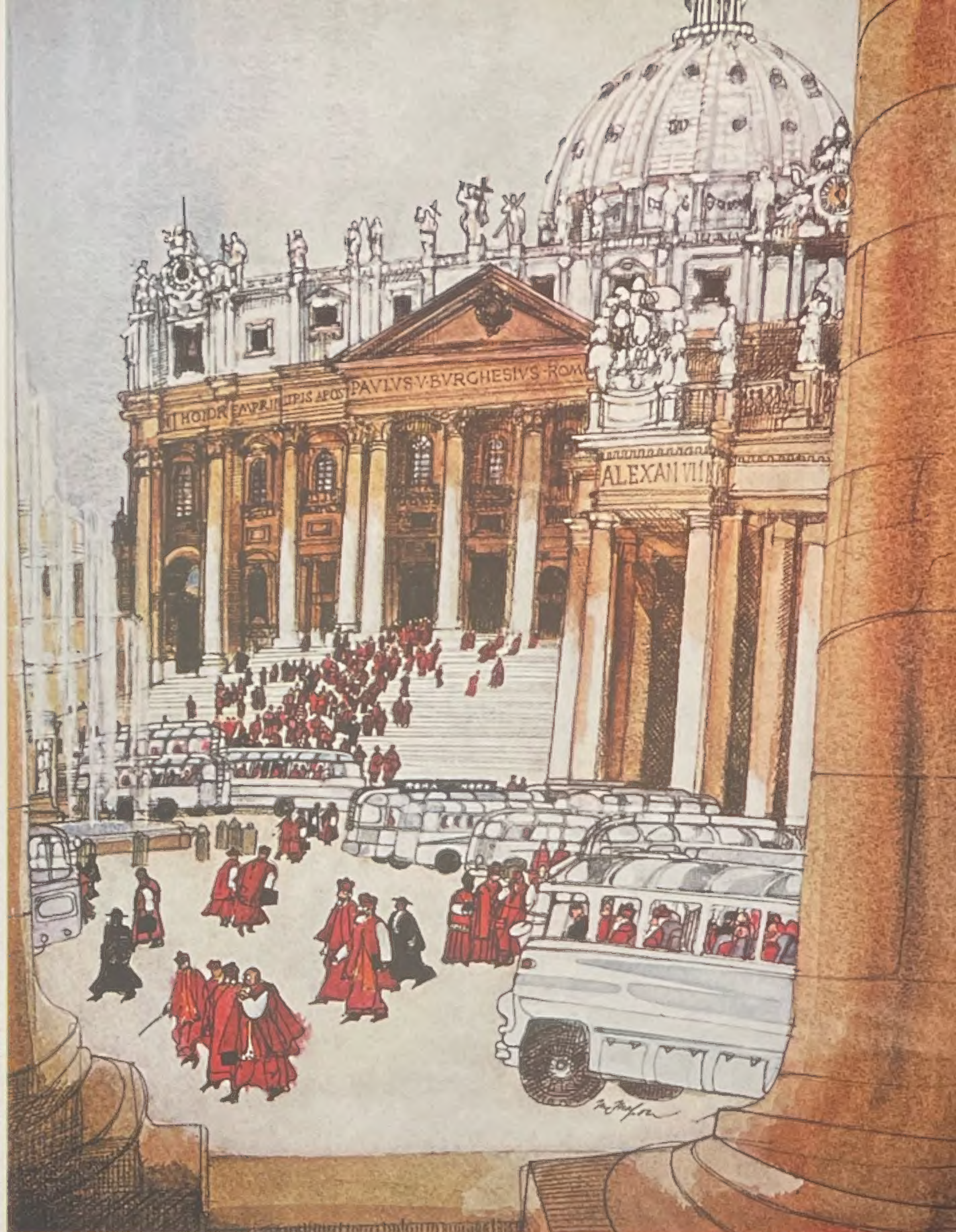
This section of the painting shows McMahon's bold, direct technique. Note how he has captured the essence of St. Peter's. The Roman lettering, the architectural features and other details all help us recognize this historic basilica.



How?

The buses themselves form lines and shapes that lead the eye to the destination of the Council members. And the artist indicates the size of the meetings by showing the many vehicles needed to bring the prelates to St. Peter's from airports, harbors, and railroad trains.

Catholic Revolution, Franklin McMahon
Courtesy Look magazine copyright © 1965, Cowles Communications, Inc.



Vatican II

In the St. Lawrence Seaway pictures, McMahon reported on a feat of physical engineering. Here, the artist tells the story of an epic venture in *spiritual* engineering.

He was in Rome while more than 2,300 prelates of the Roman Catholic Church were there, called together by Pope John XXIII. It was the first time so many princes and scholars of the Church had met in one place; it was the first time a Church Council had received so much worldwide attention.

The Ecumenical (universal) Council was devoted to solving complex problems of our swiftly changing times. The conference began in 1961. After four years, the leaders of the Church began to arrive at decisions that would affect millions of people, right now and in the future.

"Each artist will see differently," says McMahon. Because of the way he saw and painted the spirit of the Council, we are able to understand the scope of its deliberations.

Who?

This skillful grouping proclaims *universality*. Bishops of different races and nationalities were at the Council; no part of the world was excluded from Vatican II. McMahon is telling us that every viewpoint, on problems special and general, was given a full hearing.



Zapata was the leader of a Mexican peasant band, *Zapatistas*, who revolted in 1910 with the hope of gaining liberty and social reforms. The landless peons' long struggle for progress is epitomized in this beautifully executed painting by José Clemente Orozco. Zapata is the man on horseback, left of center. Clearly, the people following him are not warriors; they are poor farmers and their families who have left their homes to battle at the side of their leader.

Courtesy Austin Briggs



Illustration for "The Fast Changing South"
From *Look* magazine, November 16, 1965, copyright © Cowles Communications, Inc.

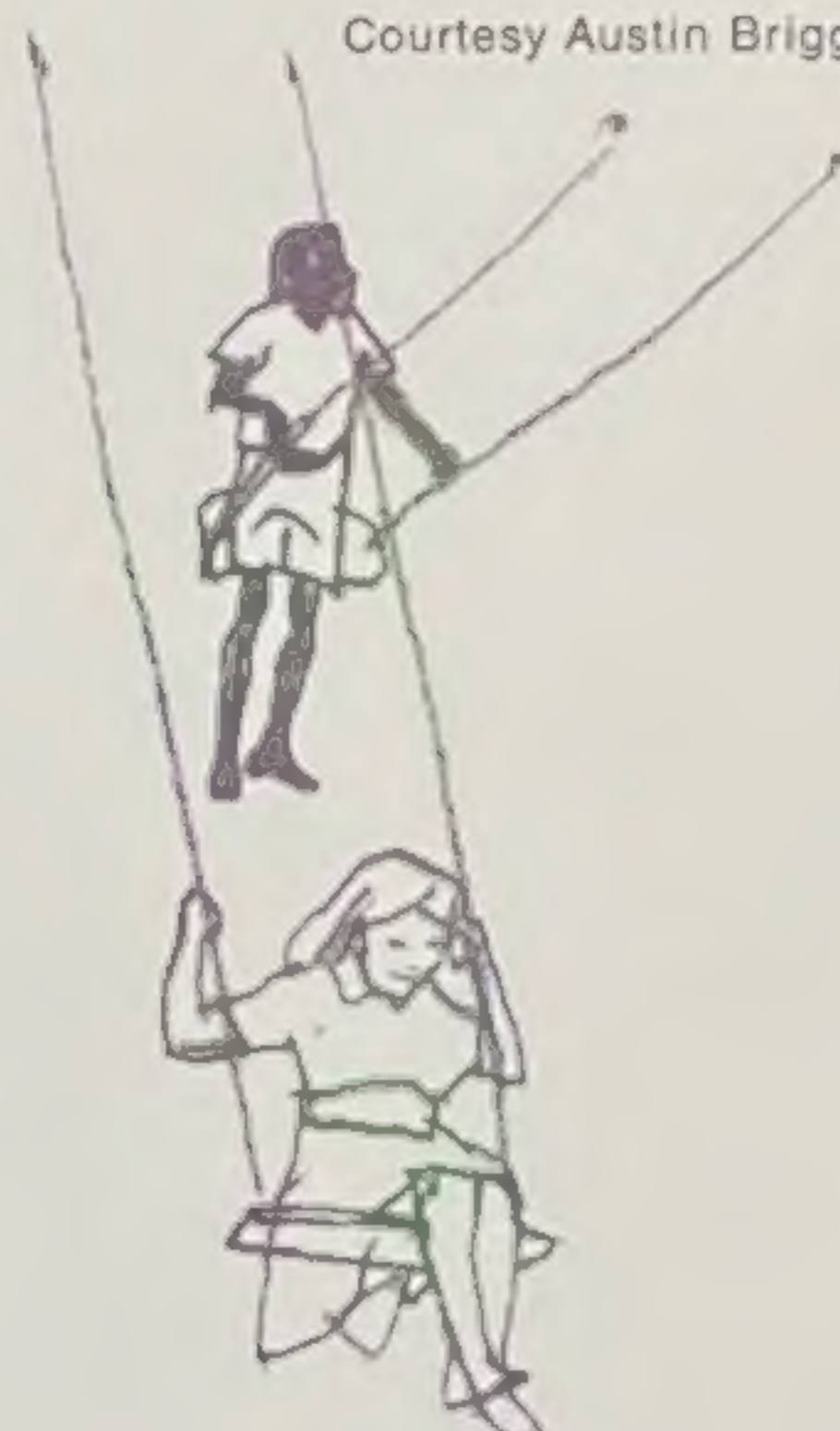


These four drawings by Faculty member Austin Briggs comment on the progress of integration. The picture at upper left shows a Negro and a white boy playing together. The background features an unfinished building, which symbolizes the ideal of equality. Like the building, integration is not yet complete. The other three pictures, all made in the South, echo Dr. Martin Luther King's belief: "Laws don't change men's hearts. They do change men's habits. Once the habits are changed, the hearts change." By going to Alabama and seeing for himself, Austin Briggs has been able to record the course of events which followed the Supreme Court desegregation decision of May 17, 1954.



Collection The Museum of Modern Art, New York

Courtesy Austin Briggs



Great issues

Every age has its special promises and problems. Fundamental ills — war, poverty, injustice — are always with us. And artists, besides reporting on and interpreting the world, have celebrated promises and attacked problems. Sometimes the "comments" in a painting have helped to resolve conflicts by presenting them in a dramatic, telling way. Such pictures lead people to think, to reexamine their attitudes about social conditions.

Wars, the rights of minorities, the plight of the underprivileged are important subjects for you to consider. On these pages, we're showing you the work of artists who have functioned as social critics. They illustrate how effective you can be in describing the vital issues of your day.

Courtesy Austin Briggs





"... Ask what you can do for your country"

Norman Rockwell's first cover painting appeared on the May 20, 1916, issue of *The Saturday Evening Post*, when he was only twenty-one. In the years that followed, he became the most widely known and appreciated American illustrator. His storytelling pictures make up an idealized, but basically accurate, record of life in the United States from 1916 through the present.

The painting above shows members of the Peace Corps responding to our late President's plea: "Ask not what your country can do for you. Ask what you can do for your country."

The Peace Corps is today a living monument to John F.

Kennedy. And Rockwell's painting is a tribute — to the man, and to the members of the Corps who are helping the less fortunate people in other countries.

The picture illustrates the answer to John F. Kennedy's call. Rockwell has grouped young people of various races to suggest a unity of purpose. While this is a realistic painting, it does contain symbols. The composition was carefully planned to lead our eyes to the President. He, in turn, leads to a vision, suggested by light.

Love for people, transformed into memorable paintings by study, observation, and hard work, is the hallmark of every Norman Rockwell painting.

GRAND PRIX



Faculty members Bob Peak and Al Parker were both in Monte Carlo during the running of the Grand Prix. Their impressions of the race are recorded here. Peak's paintings are based on photographs he kept taking during his seventeen-day stay in Monaco, some of which are shown at the top of page 13.



Page 12



These pictures are studies for a poster Peak designed to advertise a movie based on the big race. Says Peak, "The experience—just being there—was one of my most memorable adventures." A racer himself, the artist has projected the excitement, glamor, and thrills of the Grand Prix into his pictures. He dramatizes splashy color, high style, feverish excitement, the roaring crowd, and outstanding personalities—all the elements that make the race a fabulous, newsmaking event.

Advertisements for the MGM motion picture *Grand Prix*, Robert Peak



The exotic world

The fantastic Grand Prix is an auto race held in the month of May in Monte Carlo. International celebrities crush into Monaco to witness the event, which is officially opened by Prince Rainier and Princess Grace. The race course is the city of Monte Carlo itself; there's no track. The Formula 1 autos, with their screeching engines and tense drivers, tear directly through the city streets.

The large picture below by Al Parker emphasizes incredible speed. The artist uses converging lines and a half circle to indicate shock waves and, in effect, make speed visible. The palm tree, the building, the hills, all establish the setting of the event.

What's your favorite sport? See if you can convey its thrills and chills and the spirit of competition that makes games and sports eternally alluring to players and audience alike!



Paintings of the Grand Prix for Sports Illustrated © Time, Inc., Al Parker

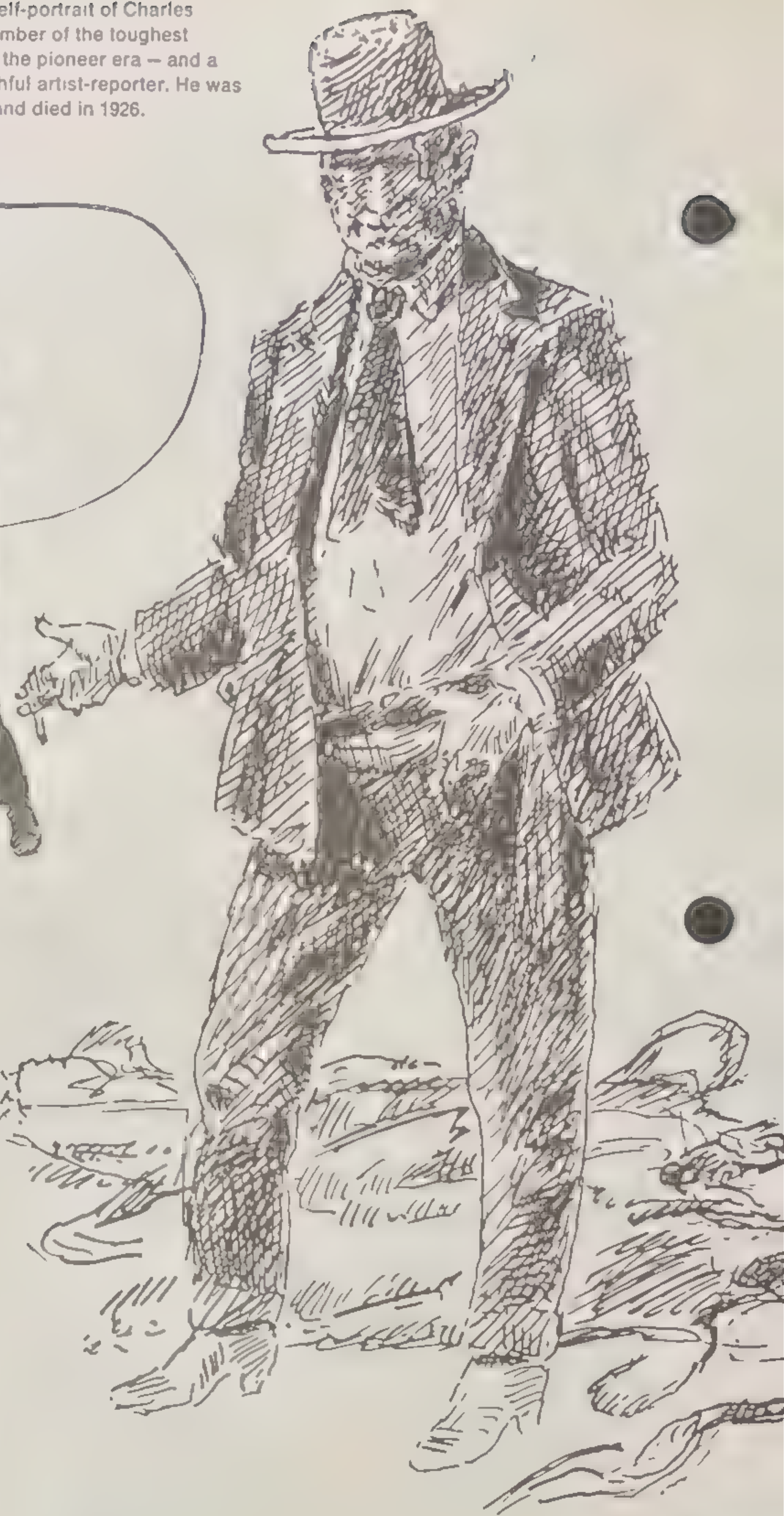
Below, Parker shows intent spectators. He increases the mood of excitement by stressing diagonals. He catches the mood of the people watching: their attention is riveted on the screaming cars. The expressions on faces and attitudes all show total involvement with the race.



This painting was made from a "harbor-side" — by the pits where drivers wait impatiently while mechanics frantically work on the cars. Again, converging lines indicate furious haste, noise, tension.

At right is a self-portrait of Charles Russell, a member of the toughest profession of the pioneer era — and a sensitive, faithful artist-reporter. He was born in 1864 and died in 1926.

These are some of the people the artist lived among. Though he was reticent and modest, he became a friend of almost everyone he met — cowboys and Indians, plain men and famous ones — he had a quality that drew people to him. "My brother," Russell would say, "when you come to my lodge, the robe will be spread and the pipe will be lit." His personality and feeling for others are clearly seen in his art.



Reporting on everyday life

Surprised by the title? Don't be — this is the record of one man's workaday world, adventurous and exciting as it seems to us.

Charles Marion Russell was a cowboy. He was also an artist who knew the Old West intimately; no one painted that life more truly and remarkably. It is because of Russell's genius that we know so much today about the period when the West, in America, was our last frontier. The time span of the wild and woolly West was less than thirty years, yet it played a big part in our history.

Today, the world that Russell painted is gone. Our Indians have slowly vanished from the scene and the wide open spaces are filling in rapidly. But Russell left us a lasting report on our vigorous past.

All artwork on this page from *The Charles M. Russell Book* by Harold McCracken, Doubleday and Co., New York



This painting shows a group of Indians following the hunters of their tribe who were after buffalo — hides and meat — to see them through a long winter. Note the buffalo skull in the foreground; it's Russell's trademark and it appears in nearly all of his pictures.

These quiet scenes were chosen purposely to show you that an eye for detail, a sense of storytelling, can make of the most ordinary scenes a lasting, meaningful statement. Below is a street scene by Edward Hopper. Most of the works of this artist are realistic paintings of small or big city life, and there is in them an element of criticism. The stark early morning light that rakes the deserted scene is typical of Hopper's ability to observe and record moods we have all experienced.

There's no criticism at all in the lovely painting (right) by Pierre Bonnard. Rather, there is an appreciative acceptance. Serenity is achieved by gentle lighting, by a loving rendition of homely subjects. The painting tells us quantities of details about the life of upper middle-class French society. And it is a symbol of the artist's whole existence.



Early Sunday Morning
Collection Whitney Museum of American Art, New York



New People
Courtesy Terry Dintenfuss, Inc., New York

William King's sculpture could be interpreted as a comment on the scurry and drive for success of modern businessmen. The artist sees today's "gray-flannel" types as dehumanized, little dolls. They're almost faceless, entirely fashioned of white plastic in which the clothing seams are visible. King's sculpture satirizes status-seeking businessmen.



The Breakfast Room
Collection The Museum of Modern Art, New York

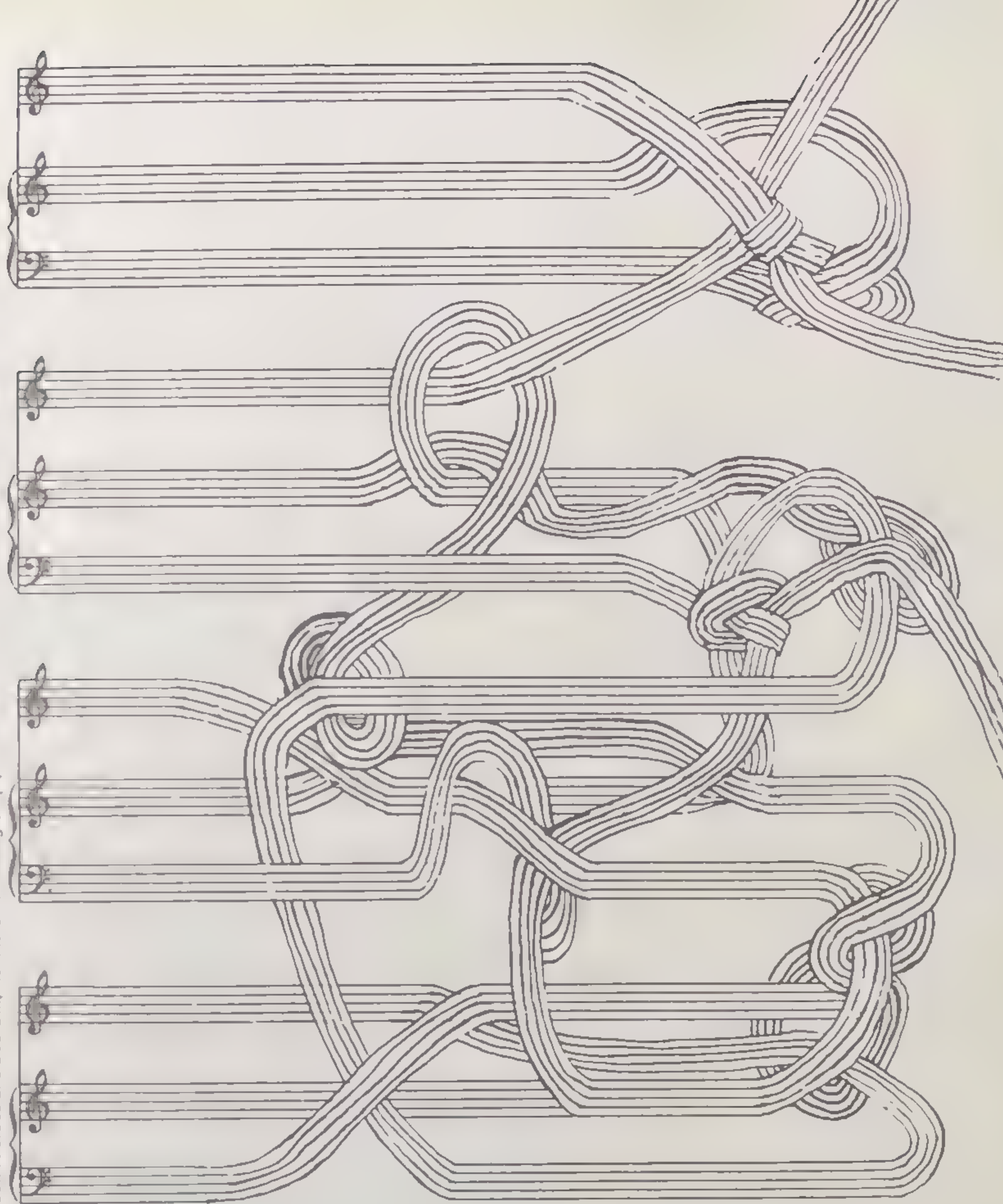
What is your world?

Good reporting doesn't depend on the unusual, the exotic, or the rare. Most artists whose works we admire recorded their immediate surroundings; they show us the world as it appears to them.

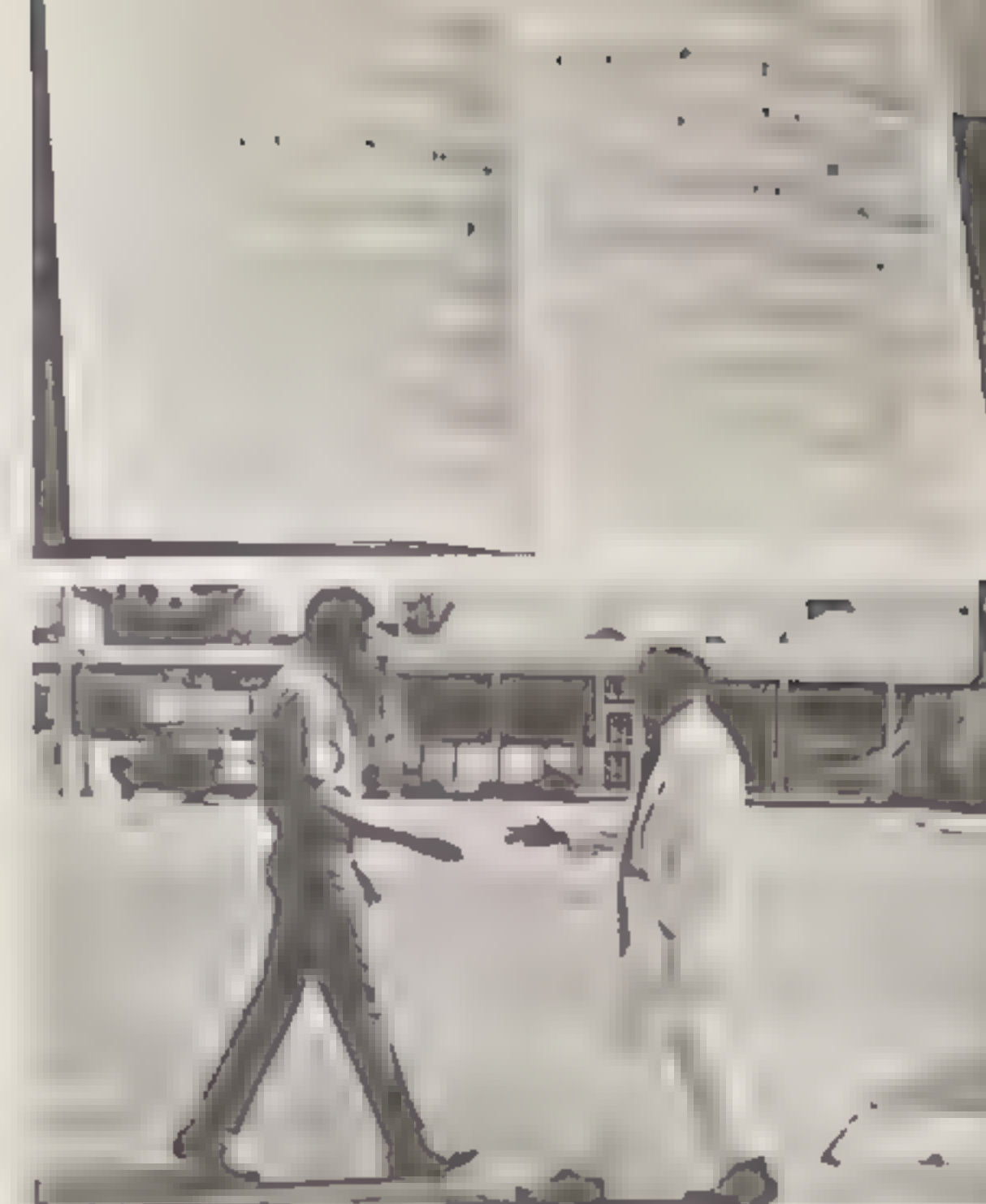
You should do that in your paintings, too. Your daily life is as interesting, as reportable, as much a record of your time as that of any artist. Are you in the school chorus or glee club? Are you in the orchestra or the band? Paint how it *feels* to be one voice, one instrument that's part of a larger whole. Are you on the track team, the basketball or football team? Paint the *spirit* of drive, the desire to win a game. Paint a picnic, a day at the beach, or a school dance.

Make pictures of your home life — your father's workshop can be an interesting subject. Wherever you go, whatever you do, think of your everyday activities in terms of art.

Jazz, Bob Gill
From *Graphic Design: Visual Comparisons*, by Alan Fletcher,
Colin Forbes and Bob Gill, Reinhold Publishing Corp., New York



Ewing Galloway



Cyr agency



Ewing Galloway



Sigrid Estrada



Associations

"All the world's a stage," said Shakespeare, and created one of his remarkable metaphors. The Bible is rich in figures of speech: "The kingdom of heaven is like to a grain of mustard seed" (Matthew, XIII:3) — "I see men as trees, walking" (Mark, VIII:24).

Every day you hear or read expressions like "graceful as a swan" and "proud as a peacock." Such comparisons and allusions are used to make an image spring to your mind instantly. And *artistic* associations of thought are often used to make a drawing or a painting more vivid, more meaningful than a purely realistic presentation. Look at the ones on this page; let them inspire you to create picture stories based on *visual* metaphors, similes, and allegories.

To the right, above, are photos of subjects that have been transformed by the magic of the artist. The large picture (above) is an example of how a gifted artist can make unlovely sounds visible. This metaphor is admirable for its economy and biting wit.

Giuseppe Arcimboldo painted his conception of summer (below) during the sixteenth century — four hundred years before the word *surrealism* was coined. He transforms the season into a generous woman, made up of wheat, fruits, vegetables, and flowers.



Summer
Kunsthistorisches Museum, Vienna

The Eye of the Needle, John Glasham
 From *Graphic Design: Visual Comparisons*, by Alan Fletcher,
 Colin Forbes and Bob Gill, Reinhold Publishing Corp., New York



The cartoon above is a statement that requires no explanation. We'll say no more about it!

I and the Village
 Collection The Museum of Modern Art, New York
 Mrs. Simon Guggenheim Fund



Above is Marc Chagall's memory of a village in Russia where he lived as a young man. Contrast Chagall's "dream" with the photo on the opposite page (third from the top) showing a typical European village. In the painting, the figures are representational but arranged as in a fantasy. The shapes within shapes, the spiral composition, all create a private, fanciful world.

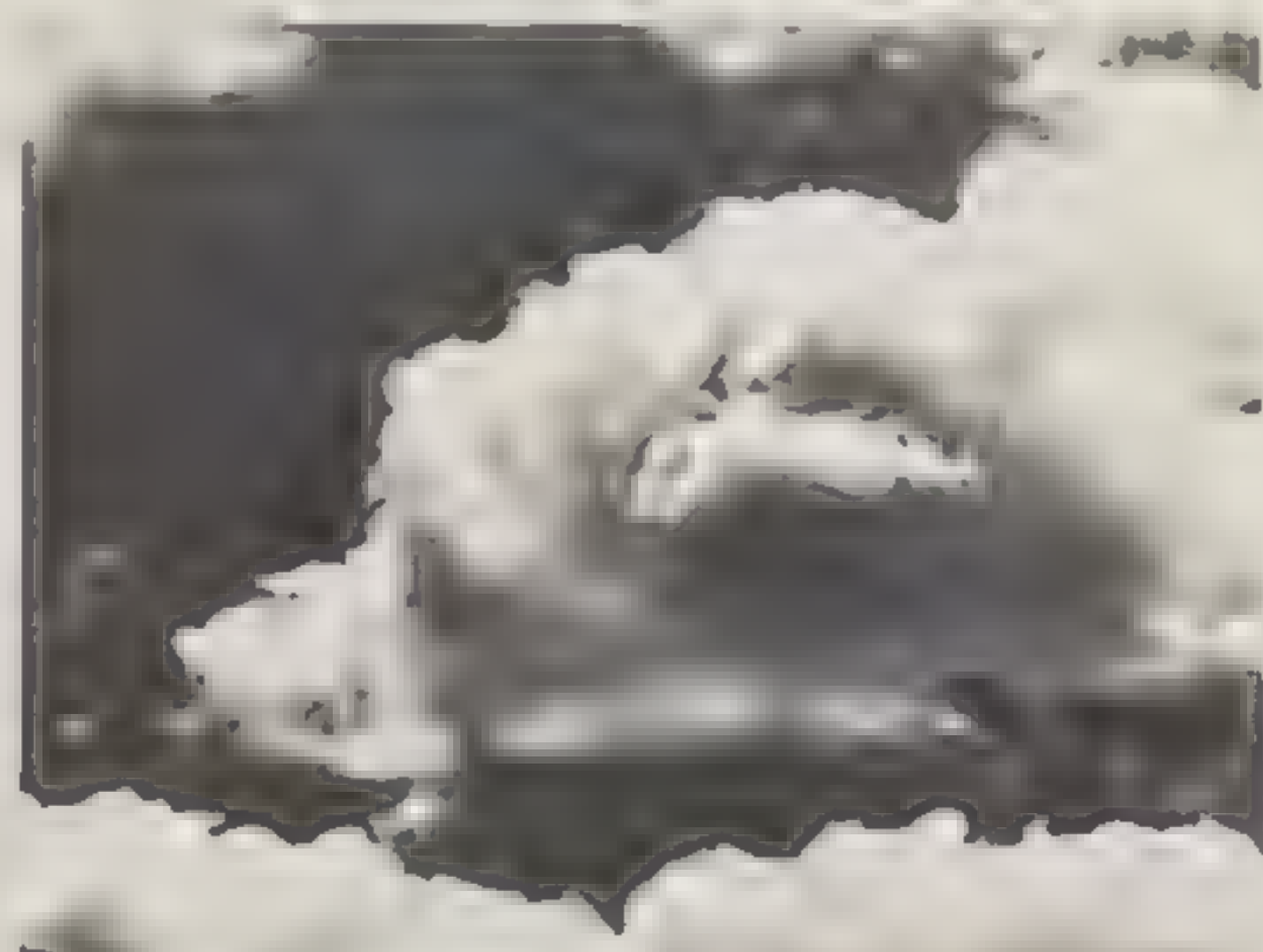
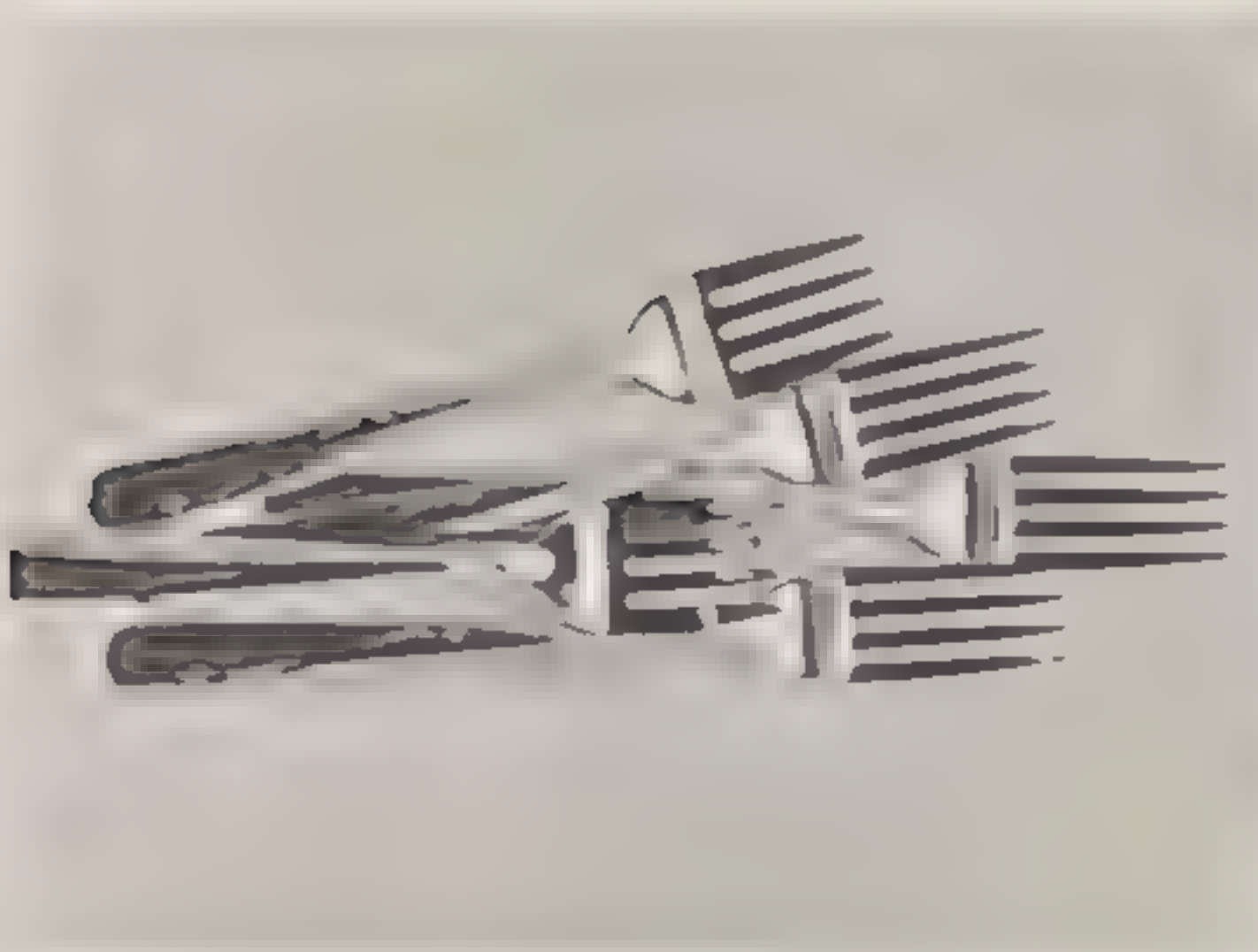
At right is Pavel Tchelitchev's painting of a tree that reminded him of a human hand and a foot, combined.

Can your "inner eye" find fancies to paint in mundane things? Try it. Here's a warm-up exercise: Look at the photos below. Do the forks make you think of fallen kings, or soldiers? Or do they look like hands, maybe claws, to you? How about the clouds? Almost everybody has found limitless visions in clouds. Draw two or three pictures based on each photo, using the forks and clouds as figures of speech or allegories.

Tree into Hand and Foot, Study for *Hide-and-Seek*
 Collection The Museum of Modern Art, New York
 Mrs. Simon Guggenheim Fund



Courtesy Ewing Galloway





This view of a Hollywood star and his mansion is a wild exaggeration — and exaggeration is one of the basic qualities of humor. The first thing you do when you look at a Searle cartoon is laugh; then you begin to realize that you're seeing the work of a gifted artist. He has a penetrating eye and a unique feeling for the ridiculous

Drawings by Ronald Searle from *By Rocking Chair Across America*, by Alex Atkinson and Ronald Searle, Funk & Wagnalls Company
Courtesy of the artist

“...as others see us”

Ronald Searle is a British artist who spends a lot of time in the United States. He's recognized as a fine painter, but even more widely appreciated as a caricaturist. There's no one who can excel Searle in presenting the funny side so beguilingly that we can't help laughing at ourselves. The pictures on these pages are from *By Rocking Chair Across America*, one in a series of books on several countries the artist created in collaboration with author Alex Atkinson.

Look at these pictures and remember that in art, as in everything, the light touch is always a welcome relief. Try telling some of your picture stories while your tongue is in your cheek!



At left is a report on the overwhelming busyness of New York City. The rushing man, frantically blinking neon lights, and signs packed into this collage make us feel the pace of the most feverish city in the world. The artist stresses the smothering effect of a metropolis by crowding every possible detail into his picture; there's not a blank space anywhere.

But Vermont (below) is shown as so lonely, cold, and deserted that even bears come into the country stores to warm themselves. Here again is exaggeration; the laconic, stoic New Englander doesn't even look at the bear standing by the potbellied stove. The backwoodsiness of this droll scene is in sharp contrast with the view of New York.

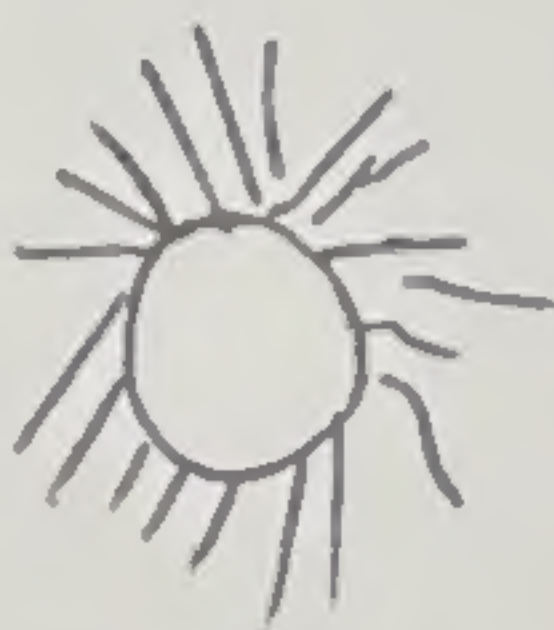




In the cartoon at left, Washington and Congressmen are slyly lampooned. The lady the senator is addressing so fervidly represents the exploding statue population in our nation's capital.



Remember the Franklin McMahon painting on page 3 in this section? Compare his point of view with Searle's satiric drawing of a vacationing American couple. It's obvious that they're visiting Florida; Searle also includes revealing details, but as seen by him. Everything in this picture is heightened reality; everything is funny. But the most hilarious feature is the resigned, long-suffering expression on the face of the big fish.



Above, Searle kids our notions of the Kentucky mountaineer. Our corn-cob-pipe smoking, rifle-bearing native is adding Mickey Mouse to the cave paintings of his ancestors.





Stop!

We all have moments when we would like to stop—but things are moving so fast it's all but impossible. Each age is special—this is the age of speed. Never before have we been confronted by so many new things, so many new ideas, all at once. Always before, changes have come slowly; people had time to get used to modern ways, to adapt. But today some things are obsolete before they're put into practice. By the time we got used to postal zone numbers, for instance, they were replaced by the zip code.

Try to capture the scenes of your times before they disappear. Keep sketching, drawing, painting the everyday scenes all around you. Like Fletcher Martin, you can keep a visual record of your era.

Here you see things which used to be common sights. Some of them have been replaced by the better, the faster, or the more efficient. The hitching post gave way to the parking meter. The big, three-ring traveling circus is no more.

Courtesy American Honda Motor Co., Inc.

Courtesy Ewing Galloway

Courtesy Ewing Galloway

Courtesy Cyr Agency

Courtesy RCA Victor

Maybe the TV sets, neckties, motorcycles, gas stations, supermarkets, powerboats of today will disappear, too. For one thing, there's the promise of electric cars in the future!

And who knows? You may be among the first to visit the moon. If you are, bring along your sketchbook. Remember—what's happening is tomorrow.

Important

These instructions are extremely important to you. Do your assignment work only after you have done the practice exercises suggested on pages 7, 13, 15, and 17. Do not send these exercises to the School.

"There are certain moments in life you want to hang onto, and by painting them you can give these moments a kind of immortality." Will Barnett

To send to the School

Section 14 assignment work

A reporter is a storyteller. He tells the story of a particular event. The artist-reporter tells his story with pictures rather than words.

Most people can tell the story of an event. The artist-reporter not only tells the story but tells it differently because he is an artist and looks at the world with different eyes. Begin to train yourself to look beyond the obvious and search out the meaningful details that are filled with human interest. The story of a football game, for instance, might be told by showing the reaction of the coaches, or the players on the bench, or even the spectators, rather than by showing the game itself.

For this assignment we want you to be an artist-reporter. Tell us your story of a special newsworthy event. The world around you is filled with possibilities. It may be a parade, an auto race, a ball game, a fire, a carnival, a jury trial, a building going up or being torn down, or any other event that you are interested in.

After you have picked your event, make many drawings and

- sketches considering these points:
- Your personal feelings about the event
 - What is happening
 - To whom it is happening
 - Where it is taking place

Work in any medium you wish. The size should be no larger than 16 x 20 inches. Then send to the School four of those drawings. Choose those that best tell your story.

Your instructor will be interested in how well you have used your group of drawings to tell the story.

- Print on the back of each drawing:
- Your name
 - Student number
 - Address
 - Assignment number

(over, please)

Cut along this line — and mail with your assignment

Comment sheet

In the space below tell us about the event you have reported.

Name

Student number

Date

Check before mailing

Your assignment carton should contain:

- 4 drawings, no larger than 16 x 20 inches, of a particular event
- 1 comment sheet (on other side of this page)
- 1 shipping label filled out completely with your name and address

Mail this carton to:

Famous Artists School

Westport, Connecticut 06880

Note: Be *sure* your work is thoroughly dry before mailing.